ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General

garo z. antreasian
a retrospective exhibition of lithographs

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introduction by louise m. lewis

Published by

The University of New Mexico Press © 1973
The University Art Museum
a Department of the College of Fine Arts
The University of New Mexico, Albuquerque

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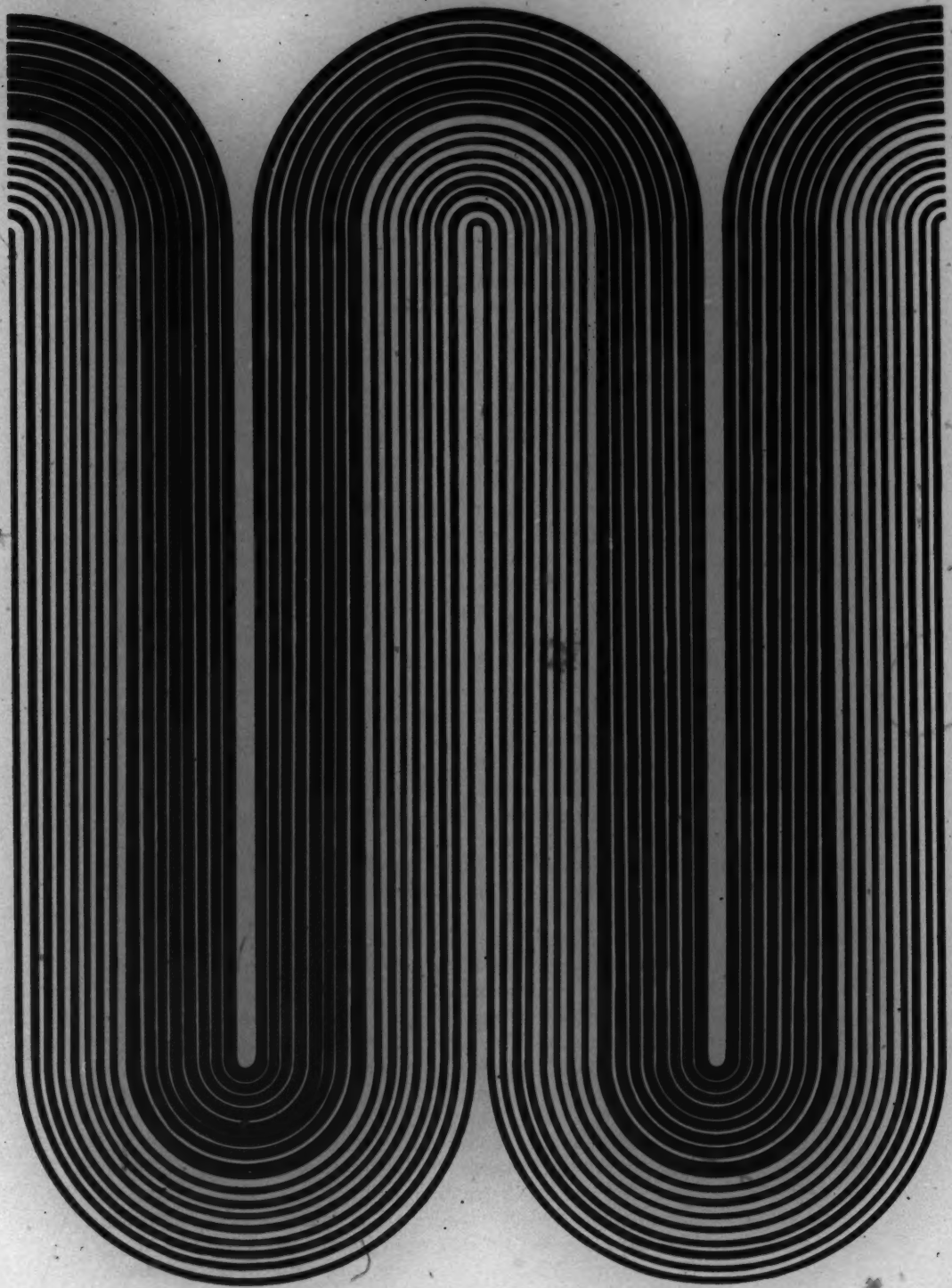
18. *Plate I* from the suite *Quantum*, 1966. Printed in black. 28¼x21. Edition 15. (T. 1523). Collection Art Museum, University of New Mexico.



INTRODUCTION

The name Garo Z. Antreasian has been synonomous with creative lithography in the United States for the past two decades. Through his teaching and creative activities, his contributions to the techniques and esthetics of lithography have had considerable influence on the medium in this country. In view of the popularity lithography currently enjoys with both artists and collectors, it is of particular interest to trace the development of an artist so intimately associated with it. Such a study proves all the more exciting when one realizes that, in contrast to many American artists working in lithography, Antreasian is one of few who understands in depth the separate roles the printer and the artist play in the realization of a lithograph. His keen grasp of this dual nature of the medium is readily conveyed in his lithographic oeuvre, unique in its expressive appeal and indicative of his talent in dealing with the complexities the medium offers.

Antreasian has been involved with lithography since he was seventeen years old. He was first introduced to the medium at Arsenal Technical High School in Indianapolis in 1939 where there was an abandoned hand press on which he began his first experiments. In 1940 the young Antreasian received a scholarship to the John Herron School of Art. Classes in lithography, originally taught there by Francis Chapin and Max Kahn, had been discontinued, and Antreasian had to rely on his own resources to develop a rudimentary control of the medium. During the three years at Herron, he studied both fine and commercial art and spent his evenings and weekends expanding his comprehension and skill in lithography. By the spring of 1942 he had entered several national print shows and had won first prize for a lithograph submitted to a national exhibition sponsored by the American Red Cross.

His studies were interrupted that year by World War II; facing a draft call, he enlisted in the U.S. Coast Guard. He was first stationed in Virginia, opportunely situated near the large eastern cities. On his leave time, Antreasian visited the print collections of the major museums in Philadelphia, New York City, and Washington, D.C. With the cooperation of distinguished print curators such as Carl Zigrosser at the Philadelphia Museum of Art and Una Johnson at the Brooklyn Art Museum, Antreasian strengthened his initial attraction to lithography by looking at hundreds of lithographs by European and American artists. At that time, he was particularly interested in the works of Kollwitz and Rouault and of various American regionalists. In 1944 Antreasian was sent as a combat artist to the Pacific theater where he illustrated events of Saipan, Iwo Jima, Okinawa, Manila and coastal areas of Japan. (Most of these works are now in the collection of the Coast Guard Academy and in national archives.)

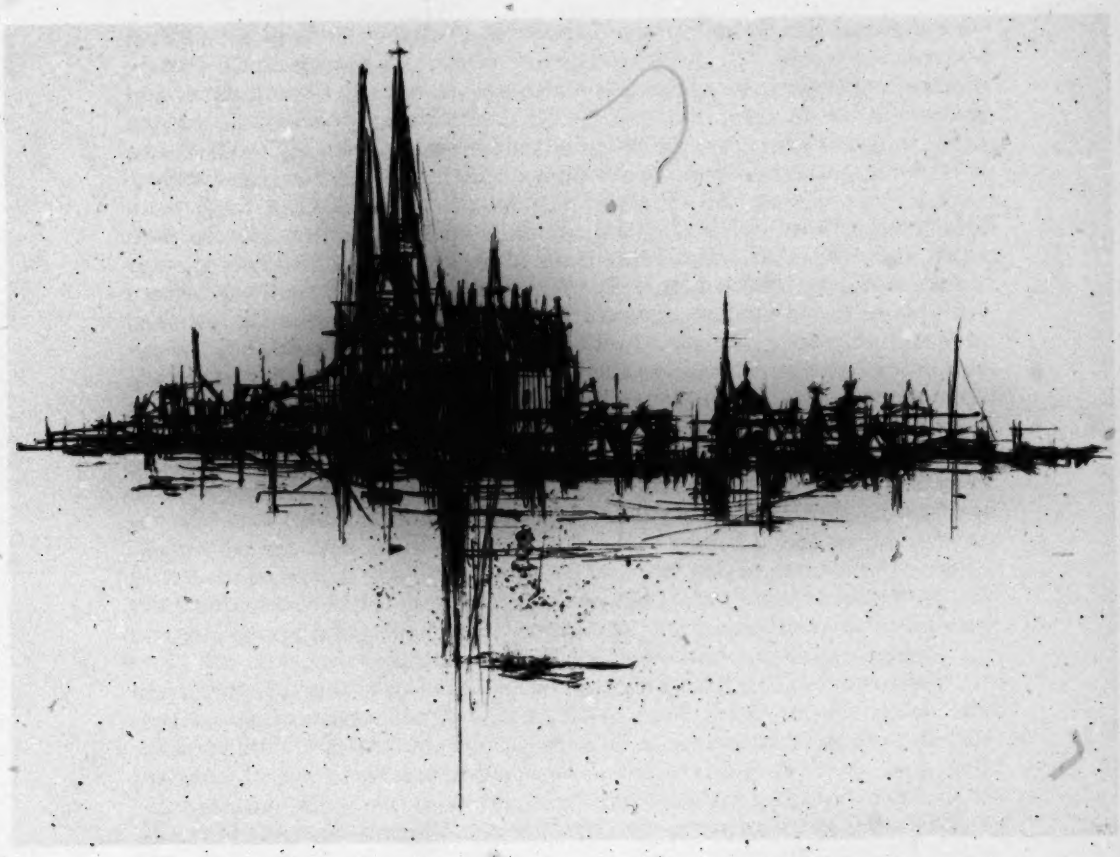
At the conclusion of the war, Antreasian returned to Indianapolis, where in 1946 he married Jeanne Glascock, a classmate from Herron, and accepted a position as a commercial designer in an advertising firm. Soon dissatisfied with the field of commercial art, he resigned from the firm and re-enrolled at Herron to complete his work towards a B.F.A. degree. The hand press was still there, and as before Antreasian continued to work, mostly alone, perfecting his lithographic skills in spare moments. During that time he had brief contact with the artist-teacher, Maxil Ballinger, who acquainted him with basic techniques and expressive possibilities of color lithography.

Upon receiving his degree from Herron in 1948, Antreasian was invited to be a full-time instructor at the school, teaching design, painting and printmaking. Simultaneously, he was given the Mary E. Milliken Award for Excellence. This award provided a monetary stipend to study art for one year, usually in Europe. Antreasian, however, used the funds to study prints and printmaking on the east coast during the summers of 1948 and 1949. In 1948 he revisited the major art museums in the east, concentrating on their print holdings. The second summer he studied in New York with Stanley William Hayter at Atelier 17 and with Will Barnet at the Arts Students League.

Hayter, who had been instrumental in stimulating a revival of intaglio printmaking in Paris as early as 1926, moved his Atelier 17 to New York in 1940. Antreasian's interest in the shop was not only to learn methods of intaglio printmaking but also to adapt to lithography Hayter's distinctive thesis that printmaking should be an important vehicle for twentieth century visual expression. The new and unorthodox attitudes Antreasian observed in Hayter's atelier were reinforced by his work with Will Barnet. Barnet was one of a handful of artists who had worked actively with creative printmaking since the early 1930s. His opinions regarding the potentials of lithography encouraged Antreasian towards further exploration. However, while continuing to expand his knowledge of the medium, Antreasian still favored painting and based his lithographs on concepts and motifs already produced in his canvases. This preference for painting did not change until after he went to Tamarind in 1960.

During his studies with Hayter and Barnet, Antreasian also had an opportunity to examine first-hand the various facets of totally abstract art, which was abundant in New York galleries and museums at that time. Although uncomfortable in this mode of expression, he was most interested in the approach and attempted to incorporate abstract elements into his basically figurative style, once he returned to Indianapolis. *Milkweed Pods* (1951), the earliest lithograph included in this exhibition, is indicative of this ambivalence; the central motif of the vase and pods is essentially representational but is set against a contradictory abstract background. While the background patterns and an energetic use of black passages are somewhat reminiscent of Rouault, the total composition lacks stylistic consistency and is more decorative than expressive.

Concurrent with his pursuit of a balance between abstraction and objectivity, Antreasian developed a strong predilection for working in color. In 1950 Gustave von Groschwitz of the Cincinnati Art Museum presented the



2. *Harbor II*, 1954. Printed in black. 21¼x30. Edition 9.

First Biennial Exhibition of Color Lithography, showing works by artists from all over the world. Intrigued by this and following biennials at Cincinnati, Antreasian's eyes were opened to a tremendous variety of techniques and styles possible in color lithography. He was especially influenced by the lithographs of Picasso, Braque, Miró, and other lesser School of Paris colorists. At the same time he was preoccupied with the linear qualities characteristic of intaglio processes, which might also lend a more mordant tone to his lithographs. Thus *Harbor II* (1954), drawn on transfer paper with a palette knife, simulates the sharp brittle lines of an engraving. This same image serves as the skeletal structure for *Harbor Evening* (1954) and was printed both beneath and above numerous thin veils of color to create an ethereal architectural setting. The key drawing was printed several times, slightly out of register, in order to impose additional mass and spatial interplay within the composition. *Coastal View* (1954) also utilizes a similar musculature but is decidedly more mannered and although colorfully pleasing is perhaps less convincing than *Harbor II. The Mountain* (1957) and *Rock Cliff* (1958) are variations of the same approach but the color veils are considerably more luminous and more successfully integrated with the linear structure. In another lithograph, *Limes, Leaves, and Flowers* (1959), both the gay, bright colors and the composition attest to a variety of French influences, including Vuillard, Bonnard and even Chagall. This lithograph carries numerous color printings, the artist examining the limits of multiple printings in order to produce in his lithographs the resonance of his paintings.

The same year that *Limes, Leaves, and Flowers* was executed, Antreasian was invited by the Ford Foundation to read a proposal written by June Wayne to establish a workshop for training printers in creative lithography. Tamarind, as the shop was to be known, was Ms. Wayne's creation in answer to the lack of professional facilities for hand lithography in this country. She was determined to revive the medium here, and Antreasian enthusiastically supported her project. Subsequently, a meeting between them led to Ms. Wayne's asking Antreasian to be the first Technical Director at Tamarind. Antreasian took a year's leave of absence from Herron in 1960 to move to Los Angeles as one of Tamarind's founding members. This milestone in his professional career was to have a profound effect on his art. It was at Tamarind that Antreasian met Clinton Adams, who had worked with June Wayne on founding Tamarind and who was the Associate Director there. Later Adams was to become the Dean of the College of Fine Arts at the University of New Mexico.

From its inception, Tamarind invited guest artists not only to experiment with lithography—many for the first time—but indeed to push the medium well beyond its traditionally accepted limits. In order to do so, the Tamarind workshop staff, under Antreasian's supervision, perfected numerous technical procedures compatible with each artist's esthetic needs. Louis Bunce, Matsumi Kanemitsu, Rico Lebrun, Bernard Rosenthal, Romas Viesulas, Emerson Woelffer, and Adja Yunkers are among those artists who worked at Tamarind during its first year and who used coarse transfer images, heavy tusche scumbles, transposition, broadstroke, scraping, scratching, acid biting,

and a variety of unusual techniques to achieve extraordinary results in their prints. The close rapport between visiting artists and the workshop staff provided a stimulating atmosphere for interchange of ideas, augmented by commonly shared discoveries.

Antreasian's work was profoundly affected by this intense environment of professional activity. In 1960 he processed an image originally intended as one of several plates for the print, *The Land*. The foamy, surging form produced by acid biting directly into the ink was so forceful, however, that he printed an edition from this plate alone, entitled *Sea Wake*. The image was used again in *The Land*, a dense bleak lithograph demanding ten printings. In both these impressions, Antreasian continued an earlier interest in depicting monumental views of the outdoors, but greatly abstracted his interpretation, giving it far more energy and greater symbolic character. Particularly in *Sea Wake* he showed a new awareness of coordinating lithographic technique with image. This awareness, along with the total commitment to lithography which was necessary at Tamarind, inevitably led to Antreasian's abandoning the painted image as the germinal source for his lithographs. From that point on, the procedure was reversed, and his lithographs began to influence his paintings.

In 1961, in line with an interest at Tamarind in the production of suites, Antreasian executed a series of abstract lithographs entitled *Fragments*, the images demonstrating more advanced lithographic techniques. That same year he executed a second suite, *Tokens*, which further documented, in slightly larger prints, his attraction to symbols abstracted from nature and portrayed by means of often complex processes. In both the prints from *Tokens* included in this exhibition, the interplay of texture and color accentuate an imaginative primordial imagery depicted in an abstract expressionist style. In *Plate III* the rough black symbols imbedded in a mottled yellow surface call to mind ancient petroglyphs; in *Plate VIII* the fiery spashes of color suggest a display of volcanic activity. This same expressive portrayal of elements abstracted from nature is captured in *Gems* (1963), executed after Antreasian's return to Herron from Tamarind. *Large Ring-Around* (1963) and *Arcs* (1964) also incorporate the close-up views of ambiguous natural phenomena, but are more frontal and direct. There now is a calculated play between the deliberately simple rings and the complex background. The bright symmetrical circles float against random patterns of somber textures, subtly framed by freely drawn, uneven margins. While these lithographs have affinities with textured paintings Antreasian was producing at the time, their great appeal lies in disclosing visual properties unique to lithography.

Antreasian continued to maintain close ties with the Tamarind organization after returning to Herron. The following eight years he served as Technical Advisor to the Tamarind Board of Directors and also initiated the preliminary training for Tamarind Printer Fellows, first at Herron and later at the University of New Mexico. Many of his former students have since become directors of professional workshops or artists and teachers of printmaking in major university art programs. Among the former one would

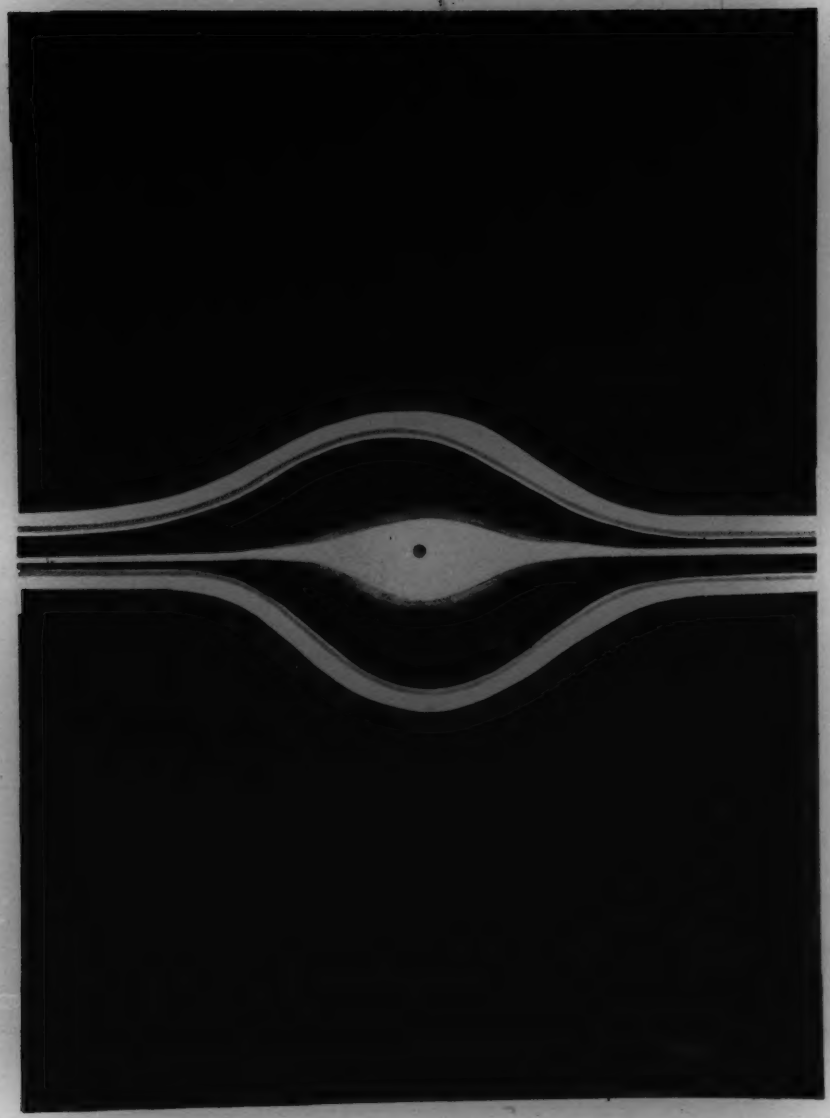
include Jack Lemon, Director of Landfall Press, Jean Milant, Director of Cirrus Editions, and Ken Tyler, Director of Gemini G.E.L.

The tendency towards simplification evidenced in the Herron prints of 1963 and 1964 is amplified in *New Mexico I* done after Antreasian's arrival at the University of New Mexico in the fall of 1964, where he had been invited by Clinton Adams to join the faculty of the Art Department. The symbolic imagery and colors in this work are only coincidentally New Mexican, for Antreasian had already been painting in this vein before his arrival in Albuquerque. Yet, the notion of timelessness which so impressed him about the New Mexican landscape is rendered here in very simple but sensitive terms. Enhancing the totemic symbol in shaded red browns is the sharp blue spear terminating in a white tip at the center of the image. In the four years since he had joined Tamarind, Antreasian had been steadily moving towards a much more personal, inventive imagery in his lithography, rapidly evolving into a style that was to be more widely recognized as his; *New Mexico I* heralds this style.

Perhaps the work that most directly signalled a major shift in his lithographic creation, however, is *Ojo* (1965). In a radical departure from earlier work the artist has virtually eliminated texture, concentrating instead on a very bold use of color applied to a simple form. A sensuous, rich black occupies fully seven-eighths of the image and is dramatically broken by the "ojo" or eye, outlined by a bright vibrant red. A soft, matte black band encompasses the outer margins of the eye, and a thin line of green scintillates within. As contrasted to another work of the same year, *Numbered Oval*, this image is much more severe, hard-edged, and independent of surface modulation. Also, until now, Antreasian's lithographs contained a definite atmosphere, a spatial warmth; with *Ojo*, atmosphere is removed. There is no modeling, colors and tonal gradations are fewer, the image is simple and startling, all the more so because of its size. With *Ojo* the artist began a practice, new to his own methods of working, of drawing many (often even ten) color sketches before working on stone. With this change, his imagery becomes more deliberate and even more abstract. He does not abandon his interest in the symbol, but as his work progresses, the symbol is expressed in purer and more dramatic geometric relationships.

Antreasian's work now assumes a hard-edge character, augmented by greater simplicity of form and a dynamic use of color. In discussing the relationship of form and color in his work, the artist stresses that he is not after optical illusion as the predominant visual result, typified for example in the work of Vasarely. Rather, optical interplay, if present, is only a by-product of his experiments to select carefully the appropriate colors which govern various geometric shapes. Describing himself as a romantic in his often unorthodox choice of colors, Antreasian relies on intuition rather than on a rational or scientific system of color organization.

In 1966 the artist chanced upon a technique which has been associated with his lithographs ever since and was first evidenced in *Quantum* suite. Struck by what appeared to be a continual gradation of color in a small reproduction of a poster by Toulouse-Lautrec (Delteil 367; the snake design



17. *Ojo*, 1985. Printed in five colors. 38¼x28. Edition 15. (T. 1505).

16. *Numbered Oval,* 1965. Printed in three colors.
33⅛x28¼. Edition 16.

on Jane Avril's dress was in fact colored by fine spatter work), Antreasian concluded that multiple colors could be blended into continuous tones by the careful manipulation of the inking roller. Alternating between curvilinear and angular forms, he utilized the blended inking technique in *Quantum* to give a new dimension to his work. Whether the blending was tonal as in Plates *VII* and *IX* or incorporated a full spectrum of color (Plate *IV*, not included in the exhibition), the process increased the luminosity of his images and provided even subtler harmonies and spatial shifts than seen in his earlier lithographs. Although the blended inking of the *Quantum* prints appeared to be new and startling at the time, it was later realized that the process had also been used infrequently in nineteenth century commercial lithography.

Always interested in the products of modern printing technology, Antreasian experimented with effects produced by color ink when printed on surfaces other than paper. This new experimentation resulted in the *Silver Suite*, printed on laminated foil in 1969. Color patterns were placed on this highly reflective material so as to cause alternations between figure and ground under different light conditions. This vibrant quality is clearly evident in both Plate *I* and *IV*, the former printed in elegant tones of grey blue and wine red, the latter printed in brilliant hues of gold and red, separated by black serpentine stripes.

The challenge of printing on foil demanded additional severity of image, a natural extension of Antreasian's earlier explorations in *Quantum*. In *Octet* (1969), a suite printed on paper, severity is the key theme. Indeed, *Silver Suite* appears quite ornate when compared to the two very angular, grey-toned prints from *Octet* included here (Plates *III* and *IV*). The systematically repeated forms, void of any elaboration or adornment, are extremely simple and direct visual statements. Antreasian continues this fascination with minimal imagery in an untitled print of 1969 (catalogue number 25) in which a large image is formed from two separate pieces of foil (at that time, foil for this purpose was not made any larger). The shapes thus produced are boldly printed with a strip of metallic blue on one and violet red on the other. This juxtaposition of both color and form provides unusual spatial effects, alternately two-dimensional and three-dimensional.

In the summer of 1970 the artist executed at Collectors Press in San Francisco a series of lithographs in which the notion of severity took a slightly different bent. A methodical arrangement of forms was drawn with the intent that such monotonous repetition could actually evoke a certain excitement. Quiet greys, beiges and lavenders complement the unimposing uniformity of the shapes, which are sometimes subtly enlivened by embossing. An exception occurs in *Collectors Press 236* (catalogue number 29) which is printed in relatively livelier colors of pale green, muted yellows, lavenders, whites and blues; here the predominant concern is the calculated scattering of slender, small forms within the picture space.

That same summer of 1970 Tamarind Institute, under the Directorship of Clinton Adams, was formed as part of the College of Fine Arts at the University of New Mexico to continue the educational objectives of the Los Angeles project. Antreasian became the Technical Director at the Institute,

while continuing to teach in the Art Department. In the following year, *The Tamarind Book of Lithography: Art and Techniques*, co-authored by Antreasian and Adams, was published. This resource book, which was ten years in the making, has become the definitive work on the modern techniques and practice of lithography.

Blended inking and foil surfaces continue to appear in the artist's lithographs of 1971 and 1972. With the recent availability of very large pieces of foil, Antreasian has turned to producing sizable impressions on a single sheet of paper, the difficulty being that no one stone is large enough to carry the image in a single printing. An untitled print of 1972 (catalogue number 37) is a good example of how this problem can be overcome. The two solid, lead-grey columns are printed on one stone, just to the point where the columns assume a fluid silhouette. At this transition, the rest of the image is printed on a second stone. A sensuous fusion of greys and browns sustains the transition and complements the gentle undulation of the lower image. In *Tamarind 70-158* and *71-125* (catalogue numbers 31 and 32), each printed on a single stone, thick strips of lavender also give way to provocative streamers of changing tones. The interaction between rigidity and undulation, and between blended inking and reflective ground surfaces, produces optical vibrations that in turn impart a restless energy to these outwardly static formations.

A variation of blended inking on a large, shaped foil image is catalogue number 39, a vertical trapezoid containing alternating horizontal and diagonal blends of festive colors that run the length of the print.

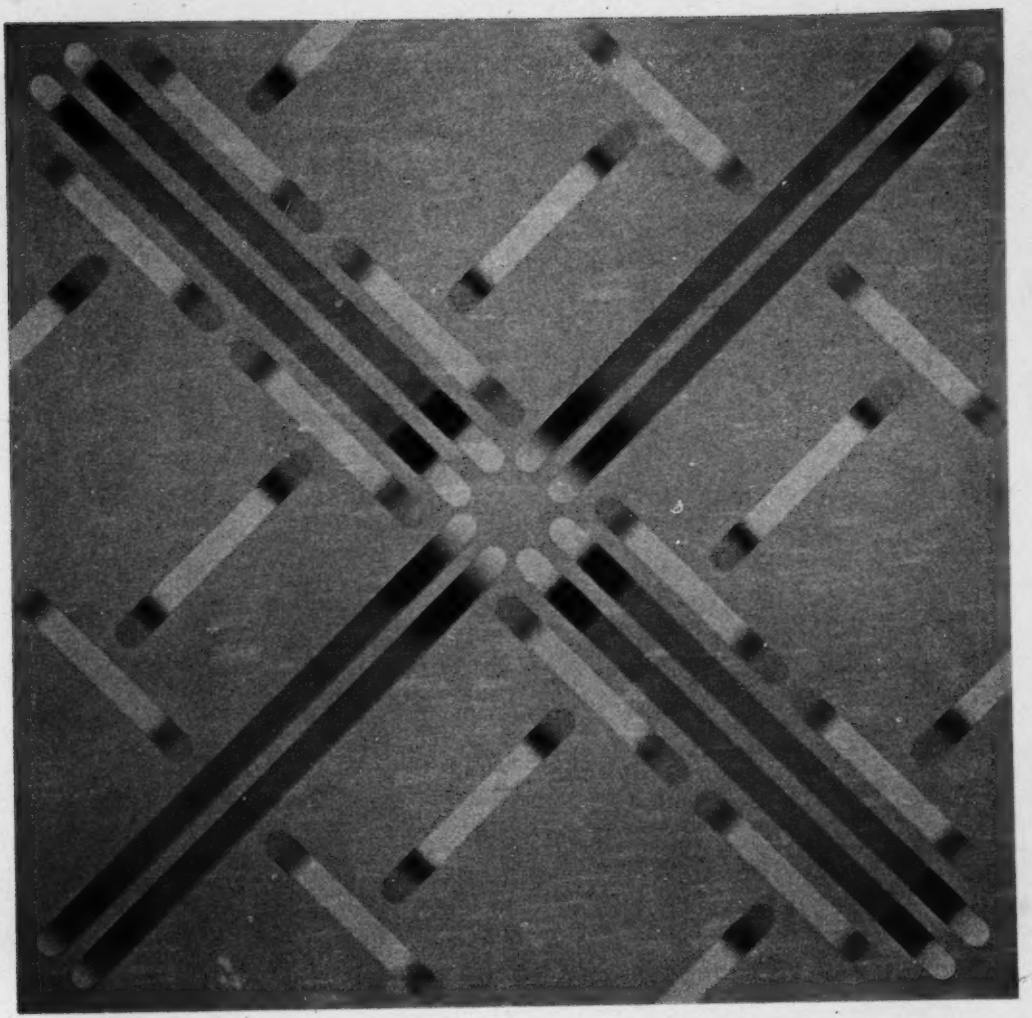
While the tendency in Antreasian's prints has been towards vertical imagery, he has recently experimented with horizontal images, as in catalogue number 38. Similarly, while he has devoted the major portion of lithographic output to large impressions he is also printing smaller ones, desirous of achieving a greater intimacy; this he does in *Tamarind 71-237* (catalogue number 36), a horizontal image containing subdued, blended grey inks.

A very startling lithograph was pulled in 1972 at Tamarind Institute (catalogue number 40) which took three printings, two of which were for the red ground. The sumptuous red is paradoxically soothing next to the brilliant array of colors in the small rods randomly scattered throughout. The glowing green rod in the center serves as the axis for the rest of the image; this unorthodox color combination attests to Antreasian's instinctive flair for the numerous possibilities offered through use of color and form.

When looking at these recent prints, it is easy to wonder why Antreasian has not preferred silkscreen processes for his imagery. Certainly, the artist has considered the possibility but so far has preferred working methods and special visual properties inherent only to lithography.

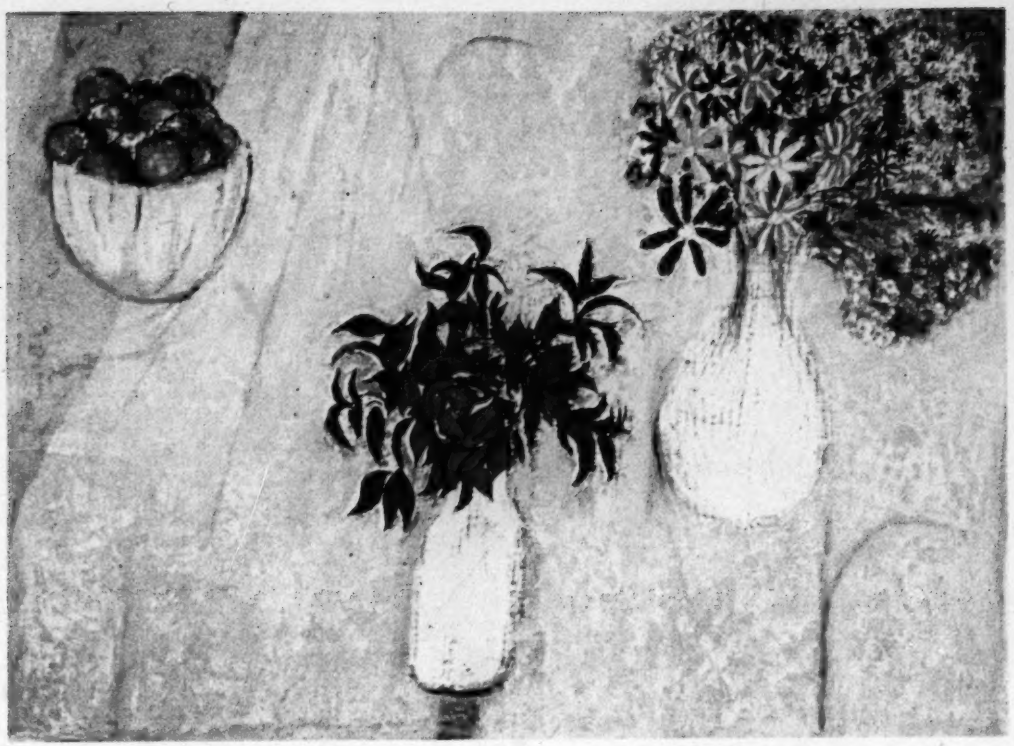
In the summer of 1972 Antreasian resigned from his position at Tamarind Institute to return to full-time teaching in the Department of Art and to pursue further his own creative activities. It is interesting to conjecture the directions his new work will take.

With this representative selection of Antreasian's lithographs of the last

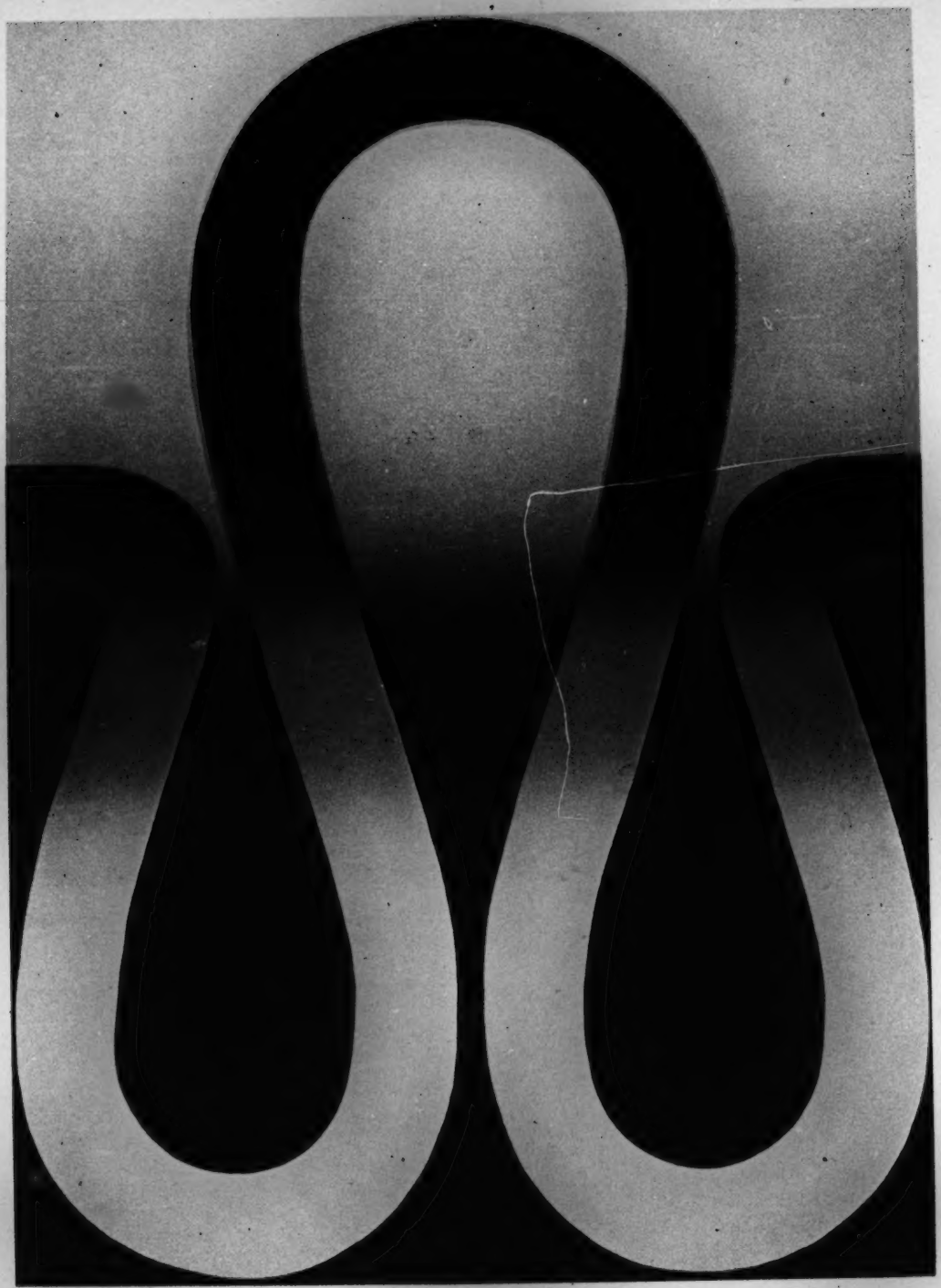


29. *Untitled*, 1970. Multicolor print with blends. 23x23. No edition. (C.P. 236).

40. *Untitled*, 1972. Multicolor print with blends. 23x35. Edition 15. (T. 72-121). Collection Art Museum, University of New Mexico.



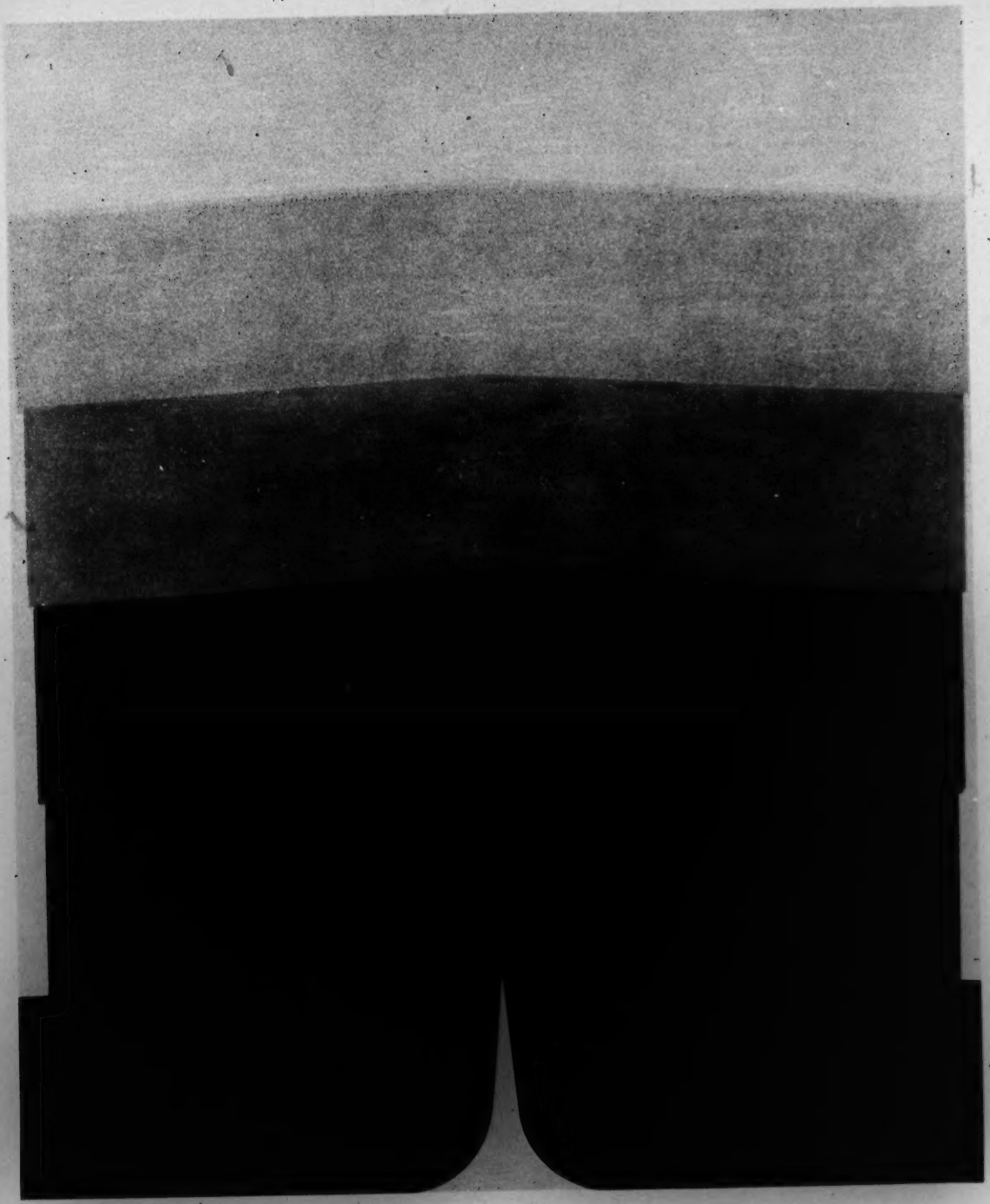
7. *Limes, Leaves, and Flowers,* 1959. Printed in nine colors. 24x33. Edition 17.



twenty years, one is struck by a commitment on the part of the artist to explore, test, evaluate and re-evaluate every technical possibility the medium has to offer. In his early prints, the experimentation is more cautious, less innovative, as if the artist were making certain of the ground on which he was walking. With his association at Tamarind, there is greater authority of expression, both in his technique and imagery, demonstrating the artist's greater maturity and confidence in innovation. By 1965 Antreasian had laid the groundwork for a unique and arresting imagery which is characterized by his remarkable insight into the unity possible between this imagery and lithographic techniques. Later, as his experimentation progresses and as the imagery becomes increasingly severe, the extreme difficulty in printing perfect impressions was deceptively downplayed by the image itself. One is not immediately aware of the near virtuosity of technique often required to produce prints such as *Collectors Press 233* and *Tamarind 72-121* (catalogue numbers 27 and 40), the images being so powerful as to sustain the viewer's interest over technical considerations. Always striving to keep in his lithographs a sense of first-hand creation, Antreasian has successfully overcome the disruption caused by the numerous processing steps between a print's conception on the stone and its final realization on paper. In these and many other respects, Antreasian confirms his extraordinary ability to understand and honor the dual personality of lithography.

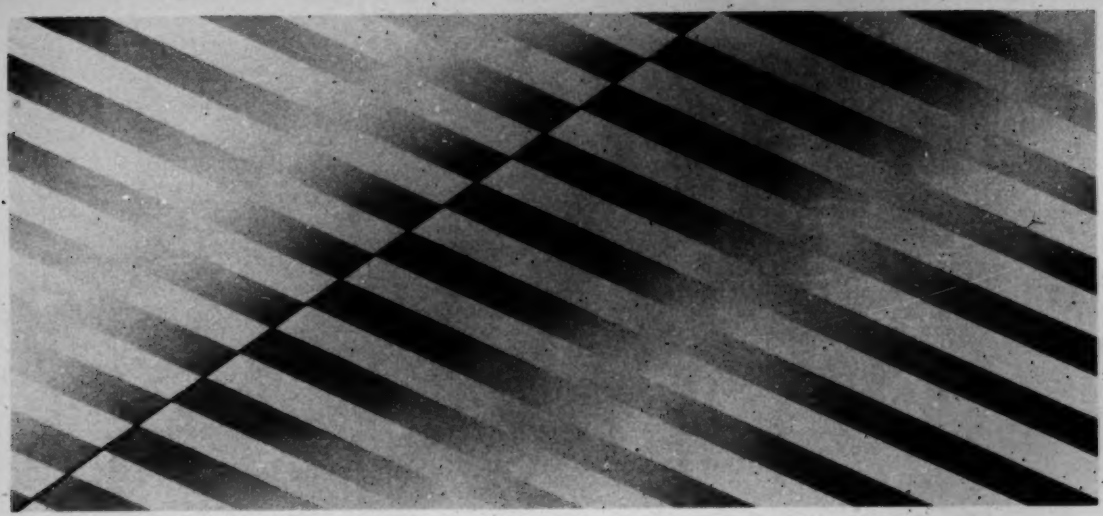
LOUISE M. LEWIS

20. *Plate IX* from the suite *Quantum*, 1966. Multicolor print with blends. 29x20⅞. Edition 15. (T. 1720). Collection Art Museum, University of New Mexico.



24. *Plate V* from the suite *Octet*, 1969. Multicolor print with blends. 21⅞x19⅝. Edition 20. (T. 2264). Collection Art Museum, University of New Mexico.

12. *Gems*, 1963. Printed in seven colors. 25¼x19¼. Edition 14.



36. *Untitled*, 1972. Multicolor print with blends. 9x20¾. Edition 15. (T. 71-237). Collection Art Museum, University of New Mexico.

EXHIBITIONS

Note: Asterisk indicates catalogue illustration.
Exhibitions and awards prior to 1950 are not listed in this compilation.

1950

First International Biennial of Contemporary Color Lithography, Cincinnati Art Museum.

1952

Second Annual Print Exhibition, Bradley University, Peoria, Illinois. Purchase Award.

Second International Biennial of Contemporary Color Lithography, Cincinnati Art Museum.

1953

Junior Council Exhibition, Museum of Modern Art, New York.

1954

Graphic Arts U.S.A., University of Illinois, Urbana.

Third International Biennial of Contemporary Color Lithography, Cincinnati Art Museum.

1956

Fourth International Biennial of Contemporary Color Lithography, Cincinnati Art Museum.

13. *Large Ring-Around*, 1963. Printed in six colors. 25⅛x19¼. Edition 12.

Third Biennial Exhibition: 50 Indiana Prints, Herron Art Museum, Indianapolis. Award.

1958

Fifth International Biennial of Contemporary Color Lithography, Cincinnati Art Museum.

1959

•*Prints U.S.A.,* Circulating Exhibition, Print Council of America.

1960

The 1960 International Biennial of Prints, Cincinnati Art Musum.

1961

•*Four Printmakers,* Kalamazoo Art Center, Michigan.

1962

International Prints, 1962, Cincinnati Art Museum.

1963

•*Graphic Arts U.S.A.,* U.S. Information Agency, a comprehensive exhibition of all graphic arts which was circulated in Russia (cover illustration).

1964

•*15 American Printmakers,* Ball State University, Muncie Indiana.

•*Six Americans,* The Arkansas Art Center, Little Rock.

American Art Today, Pavilion of Fine Art, New York World's Fair.

1965

32nd National Graphic Arts and Drawing Exhibition, Wichita Art Association, Kansas.

S.A.G.A. 46th Annual Print Exhibition, Associated American Artists Gallery, New York.

Second Annual Exhibition of Lithography, Florida State University, Tallahassee.

1966

•*Pacific Print II, Invitational Exhibition,* Orange Coast College, Costa Mesa, California.

Fifteenth National Print Exhibition, The Brooklyn Museum. Tamarind Purchase Award.

•*Sixteenth Exhibition of Southwestern Prints and Drawings,* Dallas Museum of Fine Arts. Award.

•*First National Print Exhibition,* Bard College, New York.

20th National Exhibition of Prints, Library of Congress, Washington, D.C.

•*Sixteenth Mid-American Annual Exhibition,* William Rockhill Nelson Gallery of Art and Atkins Museum of Fine Arts, Kansas City. Honorable Mention Award.

Carleton Centennial Print Invitational, Carleton College, Northfield, Minnesota.

1967

7th National Print and Drawing Exhibition, Olivet College, Michigan.

Seventeenth Exhibition of Southwestern Prints and Drawings, Dallas Museum of Fine Arts: Purchase Award.

33rd National Graphic Art and Drawing Exhibition, Wichita Art Association, Kansas. (cover illustration).

Vancouver Print International, Vancouver Art Gallery, Canada.

Prints of Two Worlds, Tyler School of Art, Rome, Italy.

Third Biennial National Invitational Print Exhibition, Otis Art Institute of Los Angeles County, Los Angeles.

1968

Graphics 68: Recent American Prints, University of Kentucky Art Gallery, Lexington.

Sixteenth National Print Exhibition: Two Decades of American Prints 1947-68, The Brooklyn Museum.

New Directions in American Printmaking—Invitational Exhibition, Emily Lowe Gallery, Hofstra University, Long Island, New York.

Contemporary Graphic Arts from the Collection of Mr. and Mrs. Charles D. Clark, The Art Museum of the University of Texas at Austin.

American Prints Today, Museum of Art, Munson Williams Proctor Institute, Utica, New York.

Suites: Recent Prints, The Jewish Museum, New York.

Albion College Exhibition '68, Albion, Michigan. Purchase Award.

3rd National Print and Drawing Exhibition, Western Michigan University at Kalamazoo.

1st Wisconsin Print Show International, Madison Art Center and the Ellison Bay Festival of the Arts.

Big Prints, An Invitational Exhibition, State University of New York at Albany.

American Graphics Workshops, Cincinnati Art Museum.

1969

Tamarind: Homage to Lithography, Museum of Modern Art, New York.

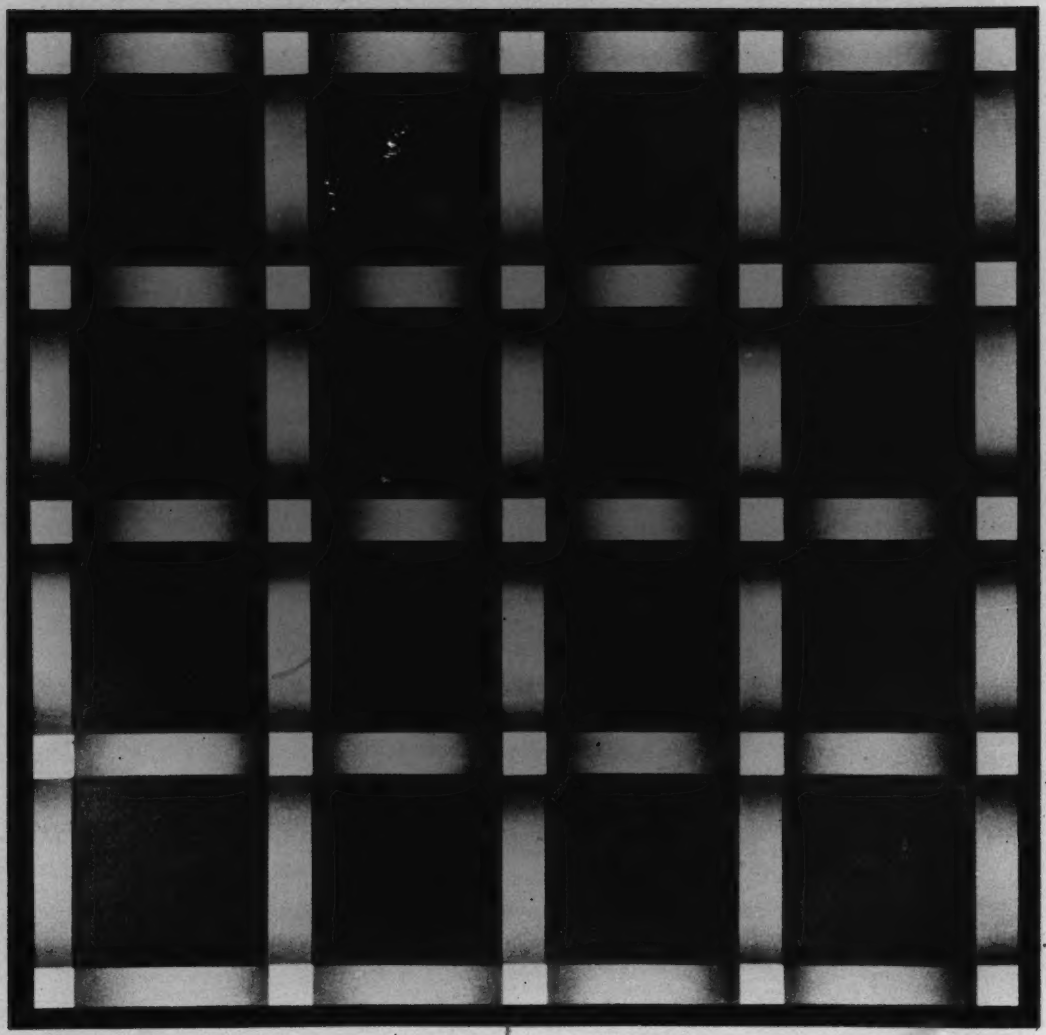
Graphics '69, University of Kentucky, Lexington.

National Print and Drawing Exhibition, Northern Illinois University, DeKalb. Purchase Award.

4th National Exhibition of Lithography, Florida State University, Tallahassee.

Prints and Posters from the U.S.A., U.S. Cultural Center, Tel Aviv, Israel.

National Graphic Art and Drawing Exhibition, Wichita Art Association, Kansas. Purchase Award.



27. *Untitled*, 1970. Embossed multicolor print with blends. 24x24. No edition. (C.P. 233).

164th Annual Exhibition of Water Colors, Prints and Drawings, Pennsylvania Academy of the Fine Arts, Philadelphia.

National Invitational Printmaking Exhibition, University of Wisconsin, Green Bay.

**Crosscurrents in American Art,* Humboldt State College, Arcata, California.

1970

American Graphic Art, The U.S. Pavilion, Venice Biennale.

1971

**Faculty Artists at U.N.M.,* Art Museum, University of New Mexico, Albuquerque.

**1st Hawaii National Print Exhibition,* Honolulu Academy of Arts. Purchase Award.

**Pottsdam Prints-Artist's Choice,* State University of New York at Pottsdam.

Seattle Print International, Seattle Art Museum Pavilion.

35th National Graphic Arts and Drawing Exhibition, Wichita Art Association, Kansas.

**Made in California: An Exhibition of Five Workshops,* Grunwald Graphic Arts Foundation, University of California, Los Angeles.

**International Exhibition of Graphics,* Montreal Museum of Fine Arts (cover illustration).

1972

9th National Print Exhibition, The Silvermine Guild of Artists, New Canaan, Connecticut.

**80 Prints, An Invitational Exhibition,* Purdue University, Lafayette, Indiana.

Works on Paper, Indianapolis Museum of Art. Fehsenfeld Prize.

British International Print Biennale, Bradford City Art Gallery and Museums, Yorkshire, England.

1971-72

**Tamarind: A Renaissance of Lithography,* Circulating Exhibition by the International Exhibitions Foundation.

BIBLIOGRAPHY

The Tamarind Book of Lithography: Art & Techniques, co-author with Clinton Adams. New York, 1970.

REFERENCES

Dictionary of American Artists
Weddige, Emil. *Lithography.* International Textbook Co., Scranton, PA, 1966.
Heller, Jules. *Printmaking Today.* Holt, Rhinehart and Winston, Inc., New York, 1972.
Who's Who in American Art.
Who's Who in the West.

CHRONOLOGY

1922 Born Indianapolis, Indiana.

1941 Enters John Herron School of Art, Indianapolis, in September.

1943-46 Serves in U.S. Coast Guard spending 18 months at Metompkin Life Boat Station, Metompkin, Virginia and 18 months aboard L.S.T. 791 as P.R. Specialist 3rd. As combat artist covers invasions of Iwo Jima and Okinawa and occupation of Japan.

1946 Discharged from military in February. War paintings and drawings remain in the permanent collection of the U.S. Coast Guard Academy and national archives.

Marries former classmate, Jeanne Glascock. Children: David Garo b. January 22, 1947; Thomas Berj b. June 9, 1950.

Works for advertising agency, Newsboys of America, from March to September.

Returns to John Herron School of Art in September.

1948 Receives B.F.A from John Herron School of Art, Mary Milliken Award for Excellence. Appointed instructor in design, painting, and printmaking, John Herron School of Art (continues in that position until 1960). Visits art museums in the mid-west, New England, and New York City during the summer.

1949 Studies during summer with Will Barnet at Art Students League and Stanley Hayter at Atelier 17 in New York City.

1960-61 Serves as Technical Director of Tamarind Lithography Workshop, Inc., Los Angeles, while on leave of absence from John Herron School of Art.

1961-64 Returns to John Herron School of Art as instructor. Continues as Technical Advisor to the Board of Directors, Tamarind Lithography Workshop. Initiates preliminary training programs for Tamarind Printer Fellows at Herron School of Art, 1962.

1964 Resigns from John Herron School of Art to accept a position as Associate Professor of Art, University of New Mexico.

1965 With Clinton Adams, initiates preliminary training of Tamarind Printer Fellows at University of New Mexico workshop.

1968 Promoted to the rank of Professor at the University of New Mexico.

1970 Commissioned by Martha Jackson Gallery and Collectors Press to execute a series of color lithographs, Collectors Press, San Francisco.

Appointed Technical Director, Tamarind Institute, University of New Mexico.

1972 Resigns as Technical Director (June, 1972) to return to full-time teaching, Department of Art, University of New Mexico.

CATALOGUE OF THE EXHIBITION

Unless otherwise indicated all prints are from the artist's collection. All dimensions refer to image size and are in inches, height preceding width. Numbers preceded by a "T" refer to Tamarind documentation; numbers preceded by "C.P." refer to Collectors Press documentation; numbers preceded by "G.A." refer to the artist's documentation.

1. *Milkweed Pods*, 1951. Printed in black. 27½x16¾. Artist's Proof.
2. *Harbor II*, 1954. Printed in black. 21¼x30. Edition 9.
3. *Harbor Evening*, 1954. Printed in five colors. 22⅛x30⅛. Edition 6.
4. *Coastal View*, 1954. Printed in six colors. 22⅛x30. Edition 11.
5. *The Mountain*, 1957. Printed in five colors. 21½x28½. Edition 13.
6. *Rock Cliff*, 1958. Printed in five colors. 22¾x28½. Edition 16.
7. *Limes, Leaves, and Flowers*, 1959. Printed in nine colors. 24x33. Edition 17.
8. *Sea Wake*, 1960. Printed in black. 25¾x39. Trial Proof. (T.119A).
9. *The Land*, 1960. Printed in eleven colors. 26x39¾. Edition 20. (T. 119). Collection Art Museum, University of New Mexico.
10. *Plate III* from the suite *Tokens*, 1961. Printed in two colors. 30¼x20½. Edition 15. (T. 246). Collection Art Museum, University of New Mexico.
11. *Plate VIII* from the suite *Tokens*, 1961. Printed in six colors 30¼x20¼. Edition 15. (T. 306A). Collection Art Museum, University of New Mexico.
12. *Gems*, 1963. Printed in seven colors. 25¼x19⅛. Edition 14.
13. *Large Ring-Around*, 1963. Printed in six colors. 25⅜x19½. Edition 12.
14. *Arcs*, 1964. Printed in seven colors. 36⅞x29. Edition 10.
15. *New Mexico I*, 1964. Embossed print in four colors. 32x22⅛. Edition 16.
16. *Numbered Oval*, 1965. Printed in three colors. 33⅛x28¼. Edition 16.
17. *Ojo*, 1965. Printed in five colors. 38¼x28. Edition 15. (T. 1505).
18. *Plate I* from the suite *Quantum*, 1966. Printed in black. 28½x21. Edition 15. (T. 1523). Collection Art Museum, University of New Mexico.

19. *Plate VII* from the suite *Quantum*, 1966. Multicolor print with blends. 29⅛x21. Edition 15. (T. 1516). Collection Art Museum, University of New Mexico.

20. *Plate IX* from the suite *Quantum*, 1966. Multicolor print with blends. 29x20⅞. Edition 15. (T. 1720). Collection Art Museum, University of New Mexico.

21. *Plate I* from *Silver Suite*, 1968. Multicolor print on foil with blends. 21½x19¼. Edition 15. (T. 1733). Collection Art Museum, University of New Mexico.

22. *Plate IV* from *Silver Suite*, 1968. Printed on foil in four colors. 21½x19½. Edition 15. (T. 1736). Collection Art Museum, University of New Mexico.

23. *Plate III* from the suite *Octet*, 1969. Printed in eight colors. 23x19. Edition 20. (T. 2260). Collection Art Museum, University of New Mexico.

24. *Plate V* from the suite *Octet*, 1969. Multicolor print with blends. 21⅞x19⅜. Edition 20. (T. 2264). Collection Art Museum, University of New Mexico.

25. *Untitled*, 1969. Multicolor print on foil with blends. 30x25⅝.

26. *Untitled*, 1970. Embossed print in two colors. 23x23. Edition 75. (C.P. 232).

27. *Untitled*, 1970. Embossed multicolor print with blends. 24x24. No edition. (C.P. 233).

28. *Untitled*, 1970. Multicolor print with blends. 23x22¾. No edition. (C.P. 235).

29. *Untitled*, 1970. Multicolor print with blends. 23x23. No edition. (C.P. 236).

30. *Untitled*, 1970. Multicolor print with blends. 23x23. No edition. (C.P. 237).

31. *Untitled*, 1971. Multicolor print on foil with blends. 40x23⅝. Edition 8. (T. 70-158). Collection Art Museum, University of New Mexico.

32. *Untitled*, 1971. Multicolor print on foil with blends. 40x23¾. Edition 14. (T. 71-125). Collection Art Museum, University of New Mexico.

33. *Untitled*, 1971. Multicolor print on foil with blends. 25x25. Edition 14. (T. 71-126).

34. *Untitled*, 1971. Multicolor print with blends. 25x25. Edition 15. (T. 71-144).

35. *Untitled*, 1972. Multicolor print with blends. 36⅞x20⅛. Edition 12. (T. 72-120). Collection Art Museum, University of New Mexico.

36. *Untitled*, 1972. Multicolor print with blends. 9x20⅛. Edition 15. (T. 71-237). Collection Art Museum, University of New Mexico.

37. *Untitled*, 1972. Multicolor print on foil with blends. 46½x12⅝. Edition 12. (G.A. 72.4.80).

38. *Untitled*, 1972. Multicolor print with blends. 46⅞x20½. Edition 12. (G.A. 72.4.8).

39. *Untitled*, 1972. Multicolor print on foil with blends. 46½x14⅝. Edition 15. (G.A. 72.5.5).

40. *Untitled*, 1972. Multicolor print with blends. 23x35. Edition 15. (T. 72-121). Collection Art Museum, University of New Mexico.

All prints other than those listed below were printed by the artist.
Collectors Press printers who collaborated with the artist are as follows:

Charles Ringness	(Catalogue number 26)
Maurice Sanchez	(Catalogue numbers 27, 28, 29)
Ernest de Soto	(Catalogue number 30)

Tamarind artisan-printers who collaborated with the artist are as follows:

Harry Westlund	(Catalogue number 31)
Robert Arber	(Catalogue number 35)
Lloyd Baggs	(Catalogue number 36)
Christopher Cordes	(Catalogue number 40)

ONE-MAN EXHIBITIONS OF PRINTS

1952 Esther Gentle Gallery, New York
1963 University of Illinois, Urbana
1964 Arkansas Art Center, Little Rock
1965 Ohio State University, Columbus
1967 Washburn University, Topeka, Kansas
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
1969 Martha Jackson Gallery, New York
1972 Hill's Gallery, Santa Fe
1971 Editions Ltd., Indianapolis, Indiana
1971 Malvina Miller Gallery, San Francisco
1972 Marjorie Kauffman Graphics, Houston

PRINTS IN PUBLIC COLLECTIONS

Albion College
Art Institute of Chicago
Boston Museum of Fine Arts
Brooklyn Museum
Cincinnati Museum of Art
Cleveland Museum of Art
Dallas Museum of Fine Art
Florida State University
Guggenheim Museum
Illinois Institute of Technology
Indiana University
Indianapolis Museum of Art
Iowa State University
Library of Congress
Los Angeles County Museum of Art
Metropolitan Museum of Art
Miami University, Ohio
Museum of Modern Art, New York
New York State University at Albany
Notre Dame University
Ohio University
Philadelphia Museum of Art
Pottsdam College
Reed College
Fine Arts Gallery of San Diego
Seattle Art Museum
Smithsonian Institution
Stephens College
Syracuse University
University of Colorado
University of Michigan
University of New Mexico
University of Oklahoma
University of Wisconsin at Madison
University of Wisconsin at Milwaukee
U.S. Information Agency